



Premieres

Personalities

Portraits

new music concerts

94
5 season

Robert Aitken
artistic director

new music concerts presents
JULIO ESTRADA: *PEDRO PÁRAMO*



Quetzalcoatl and the death god
Mictlantecuhtli, *Codex Vaticanus*

STEFANO SCODANIBBIO: *SEI STUDI*

Sunday, May 28, 1995
Introductory Discussion 7:15 pm
Concert 8:00 pm
du Maurier Theatre Centre,
Harbourfront Centre

new music concerts presents

Pedro Paramo by Julio Estrada
Sei Studi by Stefano Scodanibbio

Stefano Scodanibbio
Sei Studi (1981-1983)▼ dur. 20'
Stefano Scodanibbio, double basses

Intermission

Julio Estrada
Pedro Páramo (1993)▼ dur. 54'
Fátima Miranda, voice
Stefano Scodanibbio, double bass
Trevor Tureski, percussion
Julio Estrada, electronics

*presented with the generous support
of the Consulado General de España
and the Istituto Italiano di Cultura*

This evening's performance is being
recorded for future broadcast on CBC's
2 New Hours, with host Richard Paul
Sundays at 10:05 pm on CBC Stereo 94.1 FM

▼ North American Première

Programme

PEDRO PÁRAMO (ON TAPE):

Actors (in order of appearance) :

Juan Preclado (also Pedro and Miguel Paramo) : Ernesto Gómez Cruz. **Abundio** (also Father Renteria) : Julio Estrada.

Eduviges Dyada (also Donis's Sister) :

Ana Ofelia Murguia. **A Female Voice** :

Isabel Benet. **Toribio Aldete** : Augusto

Escobedo. **Damlana Cisneros** (also

Pedro Páramo's Mother and Sixtina) :

Paloma Woolrich. **Dorotea** (also An Old

Woman) : Ana Ofelia Murguria.

Doloritas Páramo : Paloma Woolrich.

Group of Voices : Bernardo Mingo,

Maricarmen Mora, Aurora Vincente.

Chorus of Whisperers : Llorenç Barber,

Claudia Diaz, Max Diaz, Amadeo Estrada,

Julio Estrada, Lola Estrada, Fátima

Miranda, Vella Nieto.

Sound effects : Bernardo Mingo and Juan

José Rubio. **General Recording**: Manuel

Alvarez, Juan José Martino Urdangarin,

Juan Manuel Pérez Morales.

Production : Radio Nacional de España
(Radio 2) and Centro para la Difusión de la
Musica Contemporanea.

Producer : José Iges (*Ars Sonora*, Radio
2, Radio Nacional de España).

Director of recording : Julio Estrada.

new music concerts presents

Julio Estrada: Pedro Paramo
Stefano Scodanibbio: Sei Studi

Julio Estrada was born in Mexico City on April 10th, 1943. His parents were Spanish political refugees who had settled there in 1941. Estrada studied composition in Mexico at the National Conservatory with Julián Orbón. In Europe he studied with Nadia Boulanger, Olivier Messiaen and the microtonal expert Jean-Etienne Marie. He also attended master classes with Xenakis, Stockhausen and Ligeti. He has worked at Universities in the USA (at Stanford University and the Universities of San Diego and New Mexico), Brazil, Spain, Italy and Germany. He is a member of the Institute of Aesthetics and a professor of composition at the University of Mexico. Well-known in the Spanish-speaking world as an author and essayist as well as a composer, Estrada has written over a hundred articles that have been published in Mexico, the USA, Europe and Japan. His most recent literary work is a celebration of the originality of indigenous American music entitled *Otra Musica*. He also writes short stories of musical science fiction.

Estrada describes his compositional methods as the consequence of a systematic analysis of the "imaginary" (comparable to the South American literary movement known as "magic realism"), the purpose of which is to engender an autonomous musical system: *"The techniques and theories I have developed are based on mathematics and acoustics; the more neutral they remain, the better they serve the description of the imaginary; it is my ear—there everything is allowed—that*

gives birth to my music, which becomes the accurate, almost phonographic representation, of every detail coming from my inner hearing experiences".

Estrada's music has been presented in numerous festivals on the American continent, in Europe and in Japan by prestigious instrumentalists such as the Percussions de Strasbourg, Fátima Miranda, Barbara Mauer, Velia Nieto, Stefano Scodanibbio and the Arditti String Quartet. In 1992 the project for his opera *Pedro Páramo* unanimously won the CDMC [*Centro para la difusion de la Musica Contemporanea*] competition of Madrid and of Radio 2 Spain. The jury of the Prix de composition Prince Pierre of Monaco offered a special prize for his string quartet, *ishini'ioni* [1984-90], commending it for its "very original style that audaciously renews one of the oldest instrumental combinations".

PEDRO PÁRAMO
(*Almost a Radio Opera*)

***Doloritas** [1993] is the first of two parts of a composition based on the famous novel by Juan Rulfo. The first part takes us from the begining of the novel to the death of Juan Preciado. The second part, which is presently in preparation, is articulated around another female character, Susana San Juan. It takes us from her first appearance in the novel to the end of that work. The project to compose an opera on **Pedro Páramo** was born in 1990 after finishing **El sonido en Rulfo** ('The Sound in Rulfo'), in which the author tried to give a sonorous and musical interpretation of that writer's literature.*

In his first contact with the novel, the reader enters a world in which the characters are unaware of whether they are alive or dead. When the story begins, we know through Juan Francisco that his mother, Doloritas, Pedro Páramo's wife, is dead. In the operatic interpretation of the first part of the novel, Doloritas is a voice without words, just a whisper remembered by her son during his arrival in Comala—a metaphor of hell—where the action takes place. While the characters are supposedly alive, they will speak through the actor's voices; only after knowing that they are dead will they speak for themselves in their own authentic voices, in whispers or with the rattling sound of death.

The novel is an evocation of Mictlan, an archaeological site of the living dead in Pre-Columbian Mexico. Here one may find an infraworld of 'resonant fossils' from an ancient time, when life and death lived together. Different moments of the work show 'how the earth creaks', and how the world goes on 'up there'. One hears the mournful tolling of bells, or the soundscape of Llano de Jalisco, whose wind, rain, rivers, insects, birds and grazing animals are present among the recordings supporting the text. The music constantly alternates between articulated sounds and sound environments, reflecting a musical conception in which the figurative and metaphysical elements are blended.

The contrabass is placed on a table and is played with two bows in various combinations: bow against bow, bowing on the strings, bowing on the body of the instrument and so on. The full range of possible bowing techniques is utilized.

The percussion instruments are organised according to their physical natures—vegetable, animal, mineral, liquid—their forms and dimensions—circular, square, rectangular—their physical state—damp, dry, burning—and their resonance. The role of the percussionist in this score is to recreate the sounds of an environment that is both real and imaginary.

The composition consists of widely differing, often antagonistic, articulations between the characteristics of the voice and traditional instrumental performance techniques. As it traverses these different combinations, the rhythmic and sonorous instability of the writing is intended to obtain results on the borders of noise.

-Julio Estrada

The taped sound environments against which the action is set were recorded in México at San Gabriel (Llano de Jalisco), Xochicalco and Coatetelco (Morelos) by Marcos Deli and Julio Estrada, with additional sound effects from the BBC Archives. The slide projections are taken from the photographic collection of Juan Rulfo. The translation of the texts for this performance were prepared by Daniel Foley.

Pedro Páramo was written specifically for the voice of **Fátima Miranda**. A master of the vocal *tour-de-force*, she was born in Salamanca and lives in Madrid. Early in her life she taught herself the saxophone and various percussion instruments, a pursuit which inspired her to literally incorporate their sounds and techniques into her subsequent vocal performances. She has stud-

ied *bel canto* singing with various vocal coaches and traditional Japanese and Mongolian vocal practices (including the production of multiphonics and microtones) at the Museum of Man in Paris. Periodically she travels to India to study Dhrupad music and singing with various members of the eminent Dagar family. Since 1989 Ms. Miranda has performed widely throughout Europe in numerous international festivals within contemporary, vocal and experimental music circles as well as those dedicated to theatre and performance art. Through her voice, which covers a range of four octaves, she has carried out a work of synthesis that leads her to explore the fascinating and enormous range that the human voice and respiration offer, combining oriental and occidental vocal techniques with those of her own invention.

Stefano Scodanibbio is a contrabassist and composer, born July 18th, 1956 in Macerata, Italy. After playing in several different orchestras and contemporary music ensembles he began a career as a concert soloist in 1980, working for some time in Mexico and San Francisco. Recently he has been performing in a duo with Rohan de Saram. He has participated in numerous international music festivals in Venice, Milan, Madrid, Lisbon, Brussels, Paris, Amsterdam, Vienna, Oslo, Strasbourg, Cologne, Darmstadt and Donaueschingen. Composers who have written works for him include Bussetti, Donatoni, Estrada, Ferneyhough, Scelsi and Sciarrino. Mr. Scodanibbio also collaborated on many projects with the late Luigi Nono.

SEI STUDI [1981-1983]

This collection of 'Studies' constitutes an attempt to free the double bass from the conventional sonorities which pretend to make it a vulgar imitation of the violoncello, or a resonant box of kitsch and dramatic effects.

***Six Studies** are the expression of the will to give voice to an instrument which up until now has only known the stuttering of alien voices on one hand and suffered an almost sadistic violation from the avant-garde movement on the other.*

Nowadays, it is necessary to let the double bass sing with its own voice. This determination requires the re-invention of double-bass harmonics, which possess a sonority more beautiful than the equivalent, non-harmonic tone of any other instrument.

-Stefano Scodanibbio

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